UNIT 4

Ed

Get hooked by the unit topic.

Stream to Start Video

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ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Inspired by Nature

"Here again we are reminded that in nature nothing exists alone."
—Rachel Carson

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Analyze the Image

Pick out details that convey the experience of being in nature.

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 4: Inspired by Nature.**

As you read, you can use the **Response Log** (page R4) to track your thinking about the Essential Question.

Make the Connection

Think about the quotation by Rachel Carson on page 313.

- When do you get the chance to connect to nature?
- Where do you go? Draw a sketch or write a few lines about a place where you feel a strong connection to nature.

Think About the Essential Question

What does it mean to be in harmony with nature? What comes to mind when you think about this question? Explain.

Prove It!

Turn to a partner and use one of the words in a sentence describing what you enjoy about nature.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
affect	☐	☐	☐
element	☐	☐	☐
ensure	☐	☐	☐
participate	☐	☐	☐
specify	☐	☐	☐

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Preview the Texts

Look over the images, titles, and descriptions of the selections in the unit. Mark the title of the text that interests you most.

Allied with Green

Short Story by **Naomi Shihab Nye**

For Lucy, going green is an act of devotion.

Never Retreat *from* Eyes Wide Open

Argument by **Paul Fleischman**

To combat climate change, we may need to make sacrifices.

from Mississippi Solo

Memoir by **Eddy Harris**

A mighty river tests the skills of a lone traveler.

The Drought

Poem by **Amy Helfrich**

Possibility may dwell in impossible places.

Ode to enchanted light/ Oda a la luz encantada

Poem by **Pablo Neruda**

Moments in nature can delight the senses.

Sleeping in the Forest

Poem by **Mary Oliver**

What is it like to lose yourself in nature?

from Trash Talk

Video by **NOAA**

A video from the National Oceanic and Atmospheric Administration examines the problem of marine debris.

THIS PROBLEM SEEMS OVERWHELMING, BUT . . .
You're part of the solution!
Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.
Help save our precious oceans!

You're Part of the Solution

Poster

This poster offers a compelling message about ocean trash.

I Wonder . . .

Why does our connection to nature matter? Jot down your answer.

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Allied with Green

Short Story by **Naomi Shihab Nye**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or more of these activities to start connecting with the story you're about to read.

Green Visions

What's your vision for a green world? Draw a picture that shows your hope for a sustainable future.

More Than a Color

In simple terms, "being green" is being environmentally friendly. In a small group, discuss these questions:

- In terms of personal habits, what can people do to be green?
- What are some challenges to being green?
- What are some ways to overcome these challenges?

Green Projects

Imagine that your community has announced an environmental program called "Changing Our Ways for Greener Days." Make a list of projects that might be part of such a program.

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Analyze Theme

Through characters, plot, and other elements, short-story authors share a **theme,** or a message about life or human nature. "Show kindness" and "We might not appreciate what we have until it's gone" are examples of themes that stories might convey. These examples represent **universal themes**—themes that apply to everyone, regardless of their background or circumstances. Often, stories have more than one theme. Themes usually are implied rather than stated directly. To infer a theme, follow these tips:

- Look at the title to see if it suggests a significant idea.
- Analyze the characters' words and actions.
- Consider whether the setting has special meaning to a character.
- Look for important statements by the narrator or a character.

As you read "Allied with Green," look for clues that suggest a theme.

Focus on Genre

Short Story

- is fictional, can center on a single or more ideas, and can be read in one sitting
- has a limited number of characters and settings
- often presents a conflict, or challenge, that the main character or characters must try to overcome
- may make a point through vivid language and images rather than through a traditional plot

Analyze Style and Figurative Language

Authors' **style** is their manner of writing—how they tell a story rather than what they tell. Readers can analyze an author's style by noting such elements as word choice and descriptive details. Authors often use **imagery**—words and phrases that appeal to the senses. They may use **repetition,** or the repeated use of words or sounds, to emphasize a certain image or idea. They also may include **figurative language,** or comparisons and expressions that are not literally true but give meaning in imaginative ways. Examples of figurative language includes:

- **metaphor:** a comparison of two unlike things that have qualities in common
- **personification:** the giving of human qualities to an animal, object, or idea

As you read "Allied with Green," pay close attention to the author's word choice to analyze her style.

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Annotation in Action

In the model, you can see one reader's note about "Allied with Green." As you read, note clues about a theme of the story.

For her paper on "What I Believe In," Lucy writes first "the color green."

That's how everything starts. A tiny shoot of phrase prickling the mind . . .

The theme may involve the word green.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

addiction	☐
remorseful	☐
median	☐
arboretum	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can in a 140-character post sharing your thoughts on why going green matters. As you read "Allied with Green," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Naomi Shihab Nye (b. 1952) was born to a Palestinian father and an American mother. During her adolescence, she lived in St. Louis, Missouri; Jerusalem, Israel; and San Antonio, Texas, and as an adult, she continues to travel extensively. Nye has written books of poetry as well as fiction for younger audiences. Her work is influenced by her heritage and the cultural diversity of the many places she has known.

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Allied with Green

Short Story by **Naomi Shihab Nye**

For Lucy, going green is an act of devotion.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 For her paper on "What I Believe In," Lucy writes first "the color green."

2 That's how everything starts. A tiny shoot of phrase prickling the mind . . .

3 Then she runs around for a few days doing other things but noticing the green poking up between buildings, on sides of roads, in front of even the poorest homes, how pots of green lined on rickety front porches, hanging baskets of green on light posts downtown, the new meticulous xeriscape[1] beds of puffy green grasses and plants alongside the river, are what seem to keep everything else going. If people could not see green from the windows of the hospital, the hospital might fall down. She believes this.

ANALYZE STYLE AND FIGURATIVE LANGUAGE

Annotate: Mark the metaphor used in paragraph 2.

Interpret: What two things does the metaphor compare? How does this metaphor help you understand the topic Lucy has chosen to write about?

[1] **xeriscape** (zîr´ĭ-skāp´): landscaping that is designed to save water and protect the environment.

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VOCABULARY

Analogies: Verbal analogies are comparisons between two pairs of words that show how they are related. Mark the word in parentheses to complete this analogy so that the words in each pair relate to each other as antonyms: drought : rainstorm :: ice : (sleet, fire, mist)

addiction
(ə-dĭk´shən) *n.* An *addiction* is a habit upon which a person becomes physically or emotionally dependent.

remorseful
(rĭ-môrs´fəl) *adj.* If you are *remorseful*, you feel very sorry about something that you have done.

median
(mē´dē-ən) *n.* A *median* is a dividing area between opposing lanes of traffic on a highway or road.

4 Once she starts making a list, it will not stop.

5 Green has had a terrible summer. Threatened by the longest drought and highest heat in recorded history, green has had many second thoughts.

6 Lucy's family could only water with a sprinkler on Wednesday evenings between eight and ten. When she and her mom wash lettuce, blueberries, peaches, they carry the plastic tubs of fruit water outside to pour onto a plant. It's ritual now. It's holy water. The city had a water waster hotline. It made the national news. You could turn people in for excessive watering.

7 Last semester, when asked to write a paper on **addictions,** Lucy wrote about trimming and got a C. Her teacher scrawled across the top of the paper, "What is this?" But Lucy often feels happiest with pruning shears in her hand, heading toward an overgrown jasmine vine.

8 It's a clear task, trimming. The longer you've done it, the more you know how it encourages green, in the long run. Also, you can have fine ideas while trimming. Queen's crown, germander, plumbago. *Snip*, *snip*, *snip*.

9 She knew it had been mentioned before, but thought she ought to include how cities assault their green for two reasons: money and greed. Later, feeling **remorseful,** or sickened by the new view, they name everything for green—Oak Meadows, Lone Pine. You could find it almost anywhere now.

10 Lucy's father demonstrated against developments when he was in college. She had a faded black and white picture of him holding a NO! sign, his hair bushy and wild. Highways slashing through green space—he now drives one of those highways almost every day, feeling guilty. He plants free trees in scrappy **medians,** as an apology. Sometimes people steal them. When he planted four little palms in pots as a gift to Freddy's Mexican Restaurant, they got plucked from the soil overnight. Obviously some people were desperate for green. And surely, with all the population issues now, some developments were necessary, but look at what happened before you knew it—hills sheared, meadows plucked, fields erased, the world turns into an endless series of strip centers—yo, Joni Mitchell! Joni sang about parking lots when the world had probably half the number it has now. Her dad told her that. She likes Joni Mitchell.

11 The boulevard wakes up when a strip of green is planted down its center.

12 The sad room smiles again when a pot of green is placed on a white tablecloth.

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Don't forget to **Notice & Note** as you read the text.

13 No one goes to Seattle to see the concrete.

14 An exhausted kid says, I'm going outside—sick of her mother's voice, she knows she will feel better with bamboo.

15 In Dallas people run around the lake or refresh themselves at the **arboretum.**

16 San Antonians send their kids to summer digging classes at the botanical gardens. The kids come home with broccoli. After a while.

17 Patience is deeply involved with green.

18 It's required.

19 So, why don't people respect green as much as they should?

20 This was the serious question growing small fronds and tendrils at the heart of Lucy's paper. She knew her teacher might turn a snide nose up at it. Oh, blah blah, isn't this rather a repeat of what you wrote last semester?

21 People took green for granted. They assumed it would always be skirting their ugly office buildings and residences and so they didn't give it the attention it deserved. Somewhat like air. Air and green, close cousins.

22 Lucy truly loved the words *pocket park.*[2]

arboretum
(är´bə-rē´təm) *n.* An *arboretum* is a place where many trees are grown for educational or viewing purposes.

ANALYZE THEME

Annotate: Mark the two questions that appear in paragraphs 18 through 20.

Analyze: How do the different points of view in the questions help show a theme of the story?

[2] **pocket park:** a small park accessible to the general public.

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23 She loved community gardeners with purple bandannas tied around their heads. She loved their wild projects—rosemary grown so big you could hide in it.

24 She loved roofs paved with grass.

25 She loved the man in New York City—Robert Isabell—who planted pink impatiens on the metal overhang of his building. He had started out as a florist, at seventeen, in Minnesota—green state in the summer, not so green in December. Then he moved to New York City and became a major party planner, incorporating flowers, lighting, tents, fabrics, to create magical worlds of festivity. He didn't attend his own parties. He disappeared once he got everything set up. Sometimes he hid behind a giant potted plant to see what people liked. Lucy found his obituary in the newspaper, clipped it out, and placed it on her desk. She wished she could have worked for him just to learn how he put flowers together on tables, how he clipped giant green stalks and placed them effectively around a tent to make Morocco, Italy, the French Riviera. Transporting. Green could take you away.

26 Save you. But you had to care for it, stroke it, devote yourself to it, pray to it, organize crews for it, bow down to it. You had to say the simple holy prayer, rearranging the words any way you liked best—"Dig, Grow, Deep, Roots, Light, Air, Water, Tend."

27 *Tend* was a more important verb than most people realized.

28 You had to carry a bucket.

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Get together with a partner to share a word or phrase that describes Lucy's thoughts at the end of the selection. Explain your choice.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is an important message conveyed in the story?

- (A) People in many places appreciate green spaces.
- (B) Many people think plants are too much work.
- (C) States should not build freeways.
- (D) Watering plants during a drought should not be allowed.

Part B

Select **two** pieces of evidence that support the answer to Part A.

- (A) "Green has had a terrible summer." (paragraph 5)
- (B) "The city had a water waster hotline." (paragraph 6)
- (C) "An exhausted kid says, I'm going outside—sick of her mother's voice, she knows she will feel better with bamboo." (paragraph 14)
- (D) "In Dallas people run around the lake or refresh themselves at the arboretum." (paragraph 15)
- (E) "Patience is deeply involved with green." (paragraph 17)

2. What does the reference to Robert Isabell suggest about Lucy?

- (A) She would like to master the skill of party planning.
- (B) She admires how plants can captivate people.
- (C) She sees the value in starting with a few flowers on an overhang.
- (D) She would like to travel the world in search of interesting plants.

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

1 **SUMMARIZE** Review details about Lucy in the story. Then, fill in the chart with details about her traits and behavior.

TRAIT	BEHAVIOR THAT SHOWS THE TRAIT

2 **ANALYZE** What is the connotation, or feeling, suggested by the word *allied* in the title "Allied with Green"?

3 **CRITIQUE** Summarize the information about Lucy's father. Why does he matter to the story?

4 **SYNTHESIZE** How does the author's language help develop the theme of "Allied with Green"? Cite several examples.

5 **INTERPRET** What is "holy water" in paragraph 6, and what else is called "holy" at the end of the story? How do those "holy" things help express the theme of "Allied with Green"?

6 **INTERPRET** Review paragraphs 26–28. Why do you think the story ends by focusing on the verb *tend*? What idea does it leave readers thinking about?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

DM Lucy

Imagine Lucy has a social media account and you and she can DM (direct message) each other. Write a message to Lucy, and then write her response. To plan your message, think about the following:

- your impressions of Lucy and her personal mission
- your questions about what shaped her attitudes
- how to word your hashtags

As you write and discuss, be sure to use the Academic Vocabulary words.

- **affect**
- **element**
- **ensure**
- **participate**
- **specify**

Media

Green Projects Brochure

With a partner, find out about any eco projects in your town, such as tree planting. Explain the project in a brochure.

- Determine the specific information you want to share about the project.
- Gather cardstock or thick paper. Fold your paper into thirds to create panels. Position the text and images. Use digital tools if available.
- Be sure readers can easily understand the information in your brochure.

Speaking & Listening

Spill Lucy's Tea

With a small group, discuss your opinions about Lucy in "Allied with Green." How would you characterize her?

- Review the text for information about Lucy's actions, thoughts, and feelings.
- Discuss details that reveal Lucy's character. Listen closely to each other and ask questions to help clarify ideas.
- End your discussion by identifying each group member's characterization of Lucy.

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Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question using the boldfaced vocabulary word in a complete sentence.

1. What help might people who have an **addiction** seek? Why?
2. What advice would you give to a **remorseful** person, and why?
3. Are **medians** more common in areas with light traffic or heavy traffic? Why?
4. Why do people visit an **arboretum?**

Vocabulary Strategy

Analogies

Analogies are comparisons between two pairs of words. The relationship between the first pair of words is the same as the relationship between the second pair. For example, if the first pair is *big* and *little*, the second pair might be *tall* and *short*, because the words in each pair are antonyms. The analogy is stated, "*Big* is to *little* as *tall* is to *short*." It is written with colons: **big : little :: tall : short.** This chart shows common relationships in analogies.

RELATIONSHIP	EXAMPLE
Word : Antonym	heavy : weightless :: troubled : joyful
Word : Synonym	rush : haste :: mistake : error
Part : Whole	finger : hand :: branch : tree
Object : Description	blanket : warm :: sun : bright
Object : Action or Use	ruler : measure :: hammer : pound

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Interactive Vocabulary Lesson: Analogies

PRACTICE AND APPLY

Mark the word in parentheses that best completes each analogy. Give a reason for your choice.

1. obstacle : barrier :: goal : (achievement, difficulty, destination)

2. basket : wicker :: sweater : (wool, container, jacket)

3. partition : separate :: doorway : (build, enter, elevator)

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Watch Your Language!

Sentence Variety

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Interactive Grammar Lesson: Sentence Structure

Authors of narrative forms such as short stories, novels, and memoirs vary sentence structure to achieve certain effects:

TECHNIQUE	FEATURES OR EXAMPLES	EFFECTS
Vary sentence lengths and structures.	**Simple**—contains one main clause **Compound**—contains two or more clauses joined by either a comma or a coordinating conjunction (such as *and, but, or, for, yet,* and *nor*) **Complex**—contains a combination of a subordinate clause and independent clauses	A mix of short and long sentences creates a natural rhythm, makes writing easier to understand, and holds readers' interest. Reading too many sentences with the same structure can be boring.

Author Naomi Shihab Nye uses long and short sentences as well as sentence fragments in this passage from "Allied with Green":

> **It's a clear task, trimming. The longer you've done it, the more you know how it encourages green, in the long run. Also, you can have fine ideas while trimming. Queen's crown, germander, plumbago. *Snip, snip, snip*.**

The varied sentences and word choice here suggest the main character's inner thoughts.

Simple **I'm a plant.**

Compound **I can grow bigger, and I can thrive.**

Complex **Without careful tending, I am toast.**

PRACTICE AND APPLY

Write a paragraph about why some people take green issues very seriously. Use simple, compound, and complex sentences. When you finish, share your paragraph with a partner, and discuss the sentences types you used.

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MENTOR TEXT

Never Retreat

from Eyes Wide Open

Argument by **Paul Fleischman**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or more of these activities to start connecting with the argument you're about to read.

What It Means to Retreat

Write a definition for the word *retreat*. Then look up the meaning to see how closely it matches yours.

Living Simply

Think about what it might mean to live a "simple" life. If you had to live more simply, what would you find easy—and difficult—to give up?

Carbon Footprint

Look up the term *carbon footprint* and jot down some causes and effects. Talk with a classmate about how people can reduce their carbon footprint.

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Analyze Argument

In an **argument,** the author expresses a position, or opinion, on an issue or a problem and provides supporting evidence for it. Strong arguments have the following key elements:

- a **claim,** which is the writer's position on the issue or problem
- **support,** which includes reasons and evidence the writer provides to back up the claim
- **counterclaims,** which are the writer's responses to opposing opinions, meant to show that the writer's position is stronger

As you read "Never Retreat," notice how the author uses these elements to build his argument.

Focus on Genre

Argument

- shares the author's claim and persuades readers to agree with it—and perhaps take action because they agree
- presents reasons to support the author's claim
- supports reasons with the elaborative techniques such as statistics, examples, and other factual evidence
- may anticipate and respond to opposing opinions, questions, and other points of view

Analyze Point of View and Purpose

In arguments and other nonfiction texts, authors convey a **point of view,** or perspective, about their topic. How authors view a topic is often shaped by their ideas, feelings, and beliefs. In nonfiction writing, an author's point of view may be subjective (personal), objective (neutral), or both.

When authors write arguments, their purpose is to persuade. To do so, they use techniques such as the following:

- **word choice,** also called diction
- **syntax,** the way the author arranges the words
- **rhetorical questions,** or questions that make a point rather than invite a response

As you read "Never Retreat," note the author's point of view and the questions he asks. Consider why he asks each one.

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Annotation in Action

Here is an example of how one reader responded to the opening of "Never Retreat." As you read the selection, pay close attention to the author's word choice.

Our dependence on fossil fuels didn't arise from an evil plot but through our curiosity and ingenuity. Coal was seen only as a heat source until we found it could power steam engines. Later we discovered that the gas it gave off when heated could light homes and streets.

"Evil plot" is part of a sentence that explains how we came to depend on fossil fuels.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

combustion	☐
scarcity	☐
aquifer	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use the words to write a short paragraph to explain a habit you would give up to reduce your carbon footprint. As you read "Never Retreat," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Paul Fleischman (b. 1952) grew up in Santa Monica, California, and lives in another California city, Santa Cruz, today. He is the award-winning author of more than forty novels, short story and poetry collections, and nonfiction books for children and young adults. His *Joyful Noise: Poems for Two Voices,* which celebrates the insect world, received the Newbery Medal in 1989. Many of Fleischman's books explore carefully researched historical settings and social issues.

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Never Retreat

from Eyes Wide Open

Argument by **Paul Fleischman**

To combat climate change, we may need to make sacrifices.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 Our dependence on fossil fuels didn't arise from an evil plot but through our curiosity and ingenuity. Coal was seen only as a heat source until we found it could power steam engines. Later we discovered that the gas it gave off when heated could light homes and streets. Gasoline was considered a useless by-product of petroleum—and then came the internal **combustion** engine.

2 Necessity is said to be the mother of invention, but the reverse is also true. We tinker and probe, then see if our discovery fills any need, including needs we didn't know we had.

3 With fossil fuels, new uses multiplied madly until we wove them into every corner of our lives. What used to be luxuries—garage-door openers, dishwashers, cell phones—came to feel

combustion
(kəm-bŭs´chən) *n. Combustion* is the process of burning, which produces heat and light.

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like necessities. It's easy to go up the lifestyle ladder but painful climbing down. This is important.

4 It's not hard to understand. The windfall of cheap fossil fuels that's fueled the West for two centuries got us used to ever-rising living standards. Energy buys convenience. And convenience is addictive—highly so. Each increased dosage quickly becomes our new minimum requirement. You see this whenever gas prices rise and endanger our freedom to drive as much as we want—causing politicians to leap into action on our behalf. They know that whatever level of comfort we're at feels like a must.

5 To escape from the environmental crunch, we don't need to throw out our entire lifestyle but simply to power it on something other than fossil fuels. We're on the way. Switching to renewables for electricity is probably the easy part. Harder will be getting oil out of transportation and agriculture and the military, as well as all the products it's currently in: the asphalt in your street, the carpet on your floor, the clothes in your closet, and all the plastic around you in furniture, appliances, cars, and packaging. Can we run this film in reverse? Only once have we replaced an energy source so central to our economy and lifestyle: when slave labor was abolished, a change so jarring that its threat brought on war.

6 When our standard of living is threatened by **scarcity** and side effects, you'd think we'd cut back. Instead, the common response is to maintain it at any cost. Bluefin tuna is in steep decline, but the tuna-loving Japanese are catching all they can. We know our freshwater **aquifers** are limited, but we're draining them faster rather than slower. Scarcity was humankind's enemy for so long that resistance to a downshift in lifestyle is

scarcity
(skâr´sĭ-tē) *n.* When you experience a *scarcity*, you have a shortage or lack of something.

aquifer
(ăk´wə-fər) *n.* An *aquifer* is an underground layer of rock that contains water.

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strong. At the first international climate summit in 1992, the U.S. delegation's attitude was that America's standard of living wasn't up for negotiation. Every U.S. administration since then has followed the same path.

7 Developing countries feel the same. People getting their first paved roads, safe water, electric lights, and refrigerators don't want to march backward any more than the West does.

8 Using less energy and consuming less—taking a step down the ladder—would make the West's transition to renewables that much easier. What would happen if we cut the amount of stuff we bought in half? We'd save hugely on resources as well as on the energy needed to make them into products. We'd also lose large numbers of jobs. To keep employment up, we need people to keep buying bacon-flavored dental floss and Elvis Presley mouse pads and other nonessentials. The call "Never retreat" comes from us both as consumers and breadwinners.

9 Many have sketched a sustainable economy that doesn't rest on unnecessary consumption. These proposals often favor decentralization—a more dispersed and rural society, with people growing more of their own food and generating more of their own power. This would give us an economy with greater resilience than our current highly connected one.

Don't forget to **Notice & Note** as you read the text.

ANALYZE POINT OF VIEW AND PURPOSE

Annotate: In paragraph 8, mark the two examples of "nonessentials" that the author mentions.

Analyze: Is the author presenting an objective point of view or a subjective point of view? Explain your answer.

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ANALYZE ARGUMENT

Annotate: Mark the question that begins paragraph 10.

Infer: How does this question suggest a point of view that the author is going to challenge?

NOTICE & NOTE

BIG QUESTIONS

When you read informational texts, you should take a **Questioning Stance**, which means that you engage with the information the author provides rather than accept it without thinking.

Notice & Note: In paragraph 12, mark two examples that the author thinks you may already know about. Explain.

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

10 What's the problem with highly integrated systems? They're efficient and low cost, but brittle. Ours brings us fruit from South America and computer parts from China but leaves us in the lurch if anything interrupts trade. We're so connected that a single power outage or oil shortage affects millions. Sicknesses can more easily become epidemics. The American housing collapse of 2008 quickly brought on a worldwide recession.

11 Life used to be much more decentralized. The Transition movement, beginning in Britain, guides communities toward a lower energy, more self-sufficient future, with hundreds of branches active in the United States and elsewhere. The Slow Food movement, back-to-the-landers reviving rural skills, and those pursuing voluntary simplicity are pointed in the same direction.

12 What might a major lifestyle downshift feel like? Real-world Americans experienced a downshift during World War II. The U.S. auto industry stopped making cars and switched to building tanks and planes. Gasoline, milk, meat, coffee, cheese, sugar, heating oil, and shoes were strictly rationed. Could we do it again?

13 Adaptability is one of humankind's hallmarks. We evolved during difficult climatic times, when temperatures swung between ice ages and warmer interglacial periods, times so challenging that the twenty or so other strains of humans who weren't as flexible all died out. Is that ability to adapt still within us?

14 Consider a power outage's frustrations, then the gradual adaptation the longer it goes on until dining by lantern light feels almost normal. Use of mass transit goes up when gas prices rise. We adjust to water rationing. When a job is lost in the family, we cut budgets. People think they can't go backward, then find out that they can. We ended up succeeding in getting rid of slavery, after all. Stranger still to a time-traveling slave owner: we no longer even notice its absence.

TURN AND TALK

Discuss your first reactions to the argument with a classmate. In your opinion, what is the author's most convincing point?

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is a claim the author makes in "Never Retreat"?

(A) The world's nations are interconnected in ways that eventually will harm their economies.

(B) When facing a common problem, nations will work together.

(C) People want to maintain their current way of life, even when cutting back would be wise.

(D) Individuals, not governments, must lead the way in switching to renewable sources of energy.

Part B

Select the sentence that supports the answer to Part A.

(A) "Energy buys convenience." (paragraph 4)

(B) "Bluefin tuna is in steep decline, but the tuna-loving Japanese are catching all they can." (paragraph 6)

(C) "Using less energy and consuming less . . . would make the West's transition to renewables that much easier." (paragraph 8)

(D) "Real-world Americans experienced a downshift during World War II." (paragraph 12)

2. Select **two** pieces of evidence that support the claim that humans are adaptable.

(A) "These proposals often favor . . . people growing more of their own food and generating more of their own power." (paragraph 9)

(B) "We're so connected that a single power outage or oil shortage affects millions." (paragraph 10)

(C) "Life used to be much more decentralized." (paragraph 11)

(D) "We evolved during . . . times so challenging that the . . . other strains of humans who weren't as flexible all died out." (paragraph 13)

(E) "Use of mass transit goes up when gas prices rise." (paragraph 14)

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **EVALUATE** Reread paragraphs 1–2. Summarize the author's claim about whether inventions are created to meet current needs, and evaluate how well that claim is supported by evidence.

2. **EVALUATE** What claim does the author make about the main difficulty in ending our dependence on fossil fuels? Cite evidence in your response.

3. **COMPARE** In paragraph 4, to what does the author compare our dependence on convenience? Is this a subjective or objective point of view? What word choices does the author make to express the ideas in this paragraph?

4. **ANALYZE** In paragraph 10, what is the author's subjective point of view on integrated systems, and how does he distinguish his position from that of other people?

5. **INFER** Consider "Never Retreat" as a whole. Then think about this **Big Question:** What does the author assume readers already know before reading his argument? How does this help him build his argument?

6. **SYNTHESIZE** What did you learn from reading this argument? How did it affect your thinking about conserving energy? Record your ideas in a three-column chart.

WHAT I THOUGHT BEFORE READING	WHAT I LEARNED	MY THINKING NOW

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Give Your Opinion

Write an opinion essay about tackling environmental issues. Think about these questions:

- What steps do we need to take?
- How much are people are willing to sacrifice to bring about change?
- What are people's current attitudes toward change?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **affect**
- **element**
- **ensure**
- **participate**
- **specify**

Media

Energy Efficiency Infographic

With a partner, do research to generate a list of facts about clean energy. Then use digital tools to create an infographic to present to your class to raise awareness about renewable energy resources. Be sure to include the following:

- a colorful, eye-catching design for the infographic
- facts about resources that can be saved or renewed
- practical ideas that your audience can apply to daily life

Speaking & Listening

What's Your Repurpose?

Upcycling is a way to reduce trash by repurposing or reusing items people might otherwise throw in the trash. Share upcycling ideas with your class.

- Bring an upcycling-friendly object from home or choose one from your classroom.
- Look closely at that object to imagine how it might be useful in a different way.
- Discuss your ideas with the class and solicit additional ideas.

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Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the best answer to each question. Then, explain your response.

1. Which activity involves **combustion?**

a. squeezing into a very crowded room

b. riding in a gasoline-powered vehicle

2. Which is an example of **scarcity?**

a. store shelves filled with fruits and vegetables

b. store shelves empty of fruits and vegetables

3. Which might require an **aquifer?**

a. irrigating crops

b. heating homes

Vocabulary Strategy

Synonyms and Antonyms

A **synonym** is a word with a meaning similar to another word. An **antonym** has a meaning opposite to another word. Synonyms and antonyms can help you figure out the meaning of unfamiliar words. For example, in paragraph 10, the writer says integrated systems are "so connected that a single power outage or oil shortage affects millions." If you know *connected* means "joined to," you can infer that *integrated* means "unified" or "combined into one system."

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Interactive Vocabulary Lesson: Synonyms and Antonyms

PRACTICE AND APPLY

Mark *S* for *synonym* or *A* for *antonym* to identify the relationship between the boldfaced terms. Then define each underlined term.

1. The town **diversified** energy sources so it wasn't **restricted** to a single source.

S / A _____

2. The **nexus** between energy technology and sustainability is key: there is a direct **link** between developing new energy sources and the planet's long-term health.

S / A _____

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Watch Your Language!

Sentence Structure

Good writers use a variety of sentence structures. The simplest structure has one independent clause. A **clause** is a group of words with a subject and a predicate. Other structures have more clauses.

TYPE OF SENTENCE STRUCTURE	EXAMPLE
A **simple sentence** has one independent clause that can stand alone.	**People worldwide depend on fossil fuels.**
A **compound sentence** has two independent clauses joined by a comma and a coordinating conjunction, such as *and, or, but, so,* or *yet*.	**Our needs drive us to invent things, and our inventions create new needs.**
A **complex sentence** has an independent clause and at least one subordinate clause. The subordinate clause begins with a subordinating conjunction, such as *after, though,* or *while*.	**Even though our rate of consumption is harming the planet, people don't want to cut back.**
A **compound-complex sentence** has at least two independent clauses (joined by a comma and a coordinating conjunction) and one subordinate clause.	**It's hard to give up conveniences, but we can adapt to a simpler lifestyle when we have to.**

Notice how the conjunctions in the sentences above connect ideas. Without the conjunctions, each sentence would be a **run-on,** or multiple sentences written as if they were one.

Run-on: **We use nonrenewable resources such as coal to power electrical devices we could instead use renewable sources of energy such as the sun.**

Correct sentence: **We use nonrenewable resources such as coal to power electrical devices when we could instead use renewable sources of energy such as the sun.**

PRACTICE AND APPLY

Write a simple sentence. Then add clauses to create compound, complex, and compound-complex sentences.

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Interactive Grammar Lesson: Sentence Structure

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from

Mississippi Solo

Memoir by **Eddy Harris**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or more of these activities to start connecting with the memoir you're about to read.

Alone Time

Solo means "alone." When you want to be alone, where do you go? Draw a picture of your favorite place to be solo.

In Touch with Nature

Do you feel connected to nature? Mark an X on the scale to indicate your level of connection. Compare your response with one or more classmates.

Not at all — **Somewhat** — **Very**

The Mississippi River

The author of *Mississippi Solo* traveled the length of the Mississippi River. Briefly research basic facts about the river, such as where it begins and ends, the states it flows through, and why it is so important to the United States.

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Analyze Memoir

A **memoir** is a form of autobiographical writing in which the author shares personal experiences and observations related to significant events and people. Memoir authors often

- use a friendly, conversational tone and share their feelings
- recall events and emphasize their reactions
- explain how various experiences have affected their attitudes and lives

Focus on Genre

Memoir

- focuses on past events that are meaningful to the author
- reveals the author's thoughts and feelings about past events
- is written from the first-person point of view, with pronouns such as *I, me,* and *my*
- may address readers as "you," as if the author is talking to them

Analyze Figurative Language

Figurative language is an imaginative use of words to express ideas that are not literally true but that convey meaningful and sometimes emotional ideas. Compare these common kinds of figurative language.

TYPE OF FIGURATIVE LANGUAGE	EXAMPLE FROM THE TEXT	EFFECT
simile: a comparison of two unlike things using the words *like* or *as*	"Clouds rolled overhead in wild swirls like batter in a bowl." (paragraph 5)	vivid image of a changing sky
metaphor: a comparison of two unlike things that have qualities in common, without using *like* or *as*	". . . the far curtain of the insulated air, . . ." (paragraph 5)	a sense of warmth trapped inside a barrier
personification: the giving of human qualities to an animal, an object, or an idea	"The river was talking to me, . . ." (paragraph 2)	a feeling of connectedness

Some forms of figurative language are better known as figures of speech. Authors also make an **allusion,** a reference to a famous person, place, event, or work of literature. Often authors don't explain allusions, but readers may recognize their source and meaning or may be curious enough to research them. Look for examples of figurative language as you read the excerpt from *Mississippi Solo.*

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Annotation in Action

In the model, you can see one reader's note about the excerpt from *Mississippi Solo*. As you read the selection, note the author's use of figurative language.

. . . I didn't care about anything. The river kept me company and kept me satisfied. Nothing else mattered.

Then the river whispered, "Get ready. Get ready."

The day turned gray and strange. Clouds rolled overhead in wild swirls like batter in a bowl. I could see the rainstorm forming off in the distance but swirling rapidly to me like a dark gray avalanche.

These comparisons are similes. They tell me that the storm probably will be fierce, powerful, and maybe even deadly.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

avalanche	☐
insulate	☐
splinter	☐
ethereal	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use the words to write a short description of the largest body of water near you. As you read *Mississippi Solo*, use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Eddy Harris (b. 1956) is a writer, adventurer, and seeker who spent his early years in New York City before moving to St. Louis, Missouri. His first published book, *Mississippi Solo,* chronicles the canoe trip he took down the entire length of the Mississippi River in the 1980s—a risky trip for which this city dweller was unprepared. Harris also has written about adventurous journeys in other southern regions and in Africa.

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from

Mississippi Solo

Memoir by **Eddy Harris**

A mighty river tests the skills of a lone traveler.

1 Too many marvelous days in a row and you begin to get used to it, to think that's the way it's supposed to be. Too many good days, too many bad days—you need some break in the monotony of one to appreciate the other. If you only get sunshine, someone said, you end up in a desert.

2 I guess I'd had enough hard days to last me for a while, enough scary times to be able to appreciate the peaceful, easy, glorious days. On the way to Natchez,[1] I had another one, and I took full advantage of it to do absolutely nothing. No singing, no thinking, no talking to myself. Just feeling. Watching the river, noticing the changes in color, seeing the way it rises and falls depending on the wind and on what lies on the river bed. Each change had something to say, and I listened to the river. The river was talking to me, changing colors from puce[2] to

[1] **Natchez** (năch´ĭz): a city in southwest Mississippi on the Mississippi River.
[2] **puce** (pyōōs): purplish brown.

ANALYZE MEMOIR

Annotate: Mark four places in paragraph 1 in which the author seems to address readers.

Critique: How do you think the author intends to affect readers with this paragraph?

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Close Read Screencast

Listen to a modeled close read of this text.

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ANALYZE FIGURATIVE LANGUAGE

Annotate: Mark examples of personification in paragraph 2.

Analyze: What point does the author make by comparing the river to these particular human beings?

avalanche
(ăv´ə-lănch´) *n.* An *avalanche* is a large mass of snow, ice, dirt, or rocks falling quickly down the side of a mountain.

insulate
(ĭn´sə-lāt´) *v.* When you *insulate* something, you prevent the passage of heat through it.

brown to thick, murky green. Saying nothing. The idle chatter you get when you walk with your favorite niece or nephew going no place in particular with nothing special on your minds and the little kid just jabbers away because it's comfortable and he feels like it. The river was like that to me. A comfortable buddy sharing a lazy day.

3 Nothing else mattered then. Going someplace or not. Arriving in New Orleans or shooting past and landing in Brazil. I didn't care about anything. The river kept me company and kept me satisfied. Nothing else mattered.

4 Then the river whispered, "Get ready. Get ready."

5 The day turned gray and strange. Clouds rolled overhead in wild swirls like batter in a bowl. I could see the rainstorm forming off in the distance but swirling rapidly toward me like a dark gray **avalanche.** I felt the river dip down and up—a shallow dale[3] in the water. I passed from the cool moisture surrounding me and into a pocket of thin air hot and dry. It was as though a gap had opened in the clouds and the sun streamed through to boil the water and heat up this isolated patch of river a scant[4] thirty yards long. My first thought was to shed a shirt and stay cool, but when I passed through the far curtain of the **insulated** air, I knew I had better do just the opposite. I drifted and donned my yellow rain suit and hood. The sky above grew serious and advanced in my direction with the speed of a hurricane. Looking for a place to land, I scanned the shore. There was no shore. Only trees. Because of the heavy rains and high water, the shore had disappeared, and the new shoreline of solid earth had been pushed back through the trees and beyond the woods. How far beyond, I couldn't tell. I looked across to the other side of the river half a mile away. No way could I have made it over there. Halfway across and the wind would have kicked up and trapped me in the middle.

6 The leading edge of the storm came, and the first sprinkles passed over like army scouts. The wooded area lasted only another hundred yards or so, and I thought I could easily get there before the rains arrived. I could then turn left and find ground to pull out and wait out the storm. But the voice of the river came out and spoke to me teasingly but with a chill of seriousness down my spine. I could have ignored it, but as if reading my thoughts and not wanting me to fight it, the river grabbed the end of the canoe and turned me toward the trees. I thought I was looking for land. I wasn't. I was looking for shelter.

[3] **dale:** valley.
[4] **scant:** just short of.

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Don't forget to **Notice & Note** as you read the text.

7 The urge to get into the trees came on me quite suddenly and really without thought or effort on my part. Almost an instinct.

8 No sooner had I ducked into the trees than the sky split open with a loud crash and a **splintery** crackle of lightning. I was not going to make it through the trees. The wind came in at hurricane strength. The tips of the trees bent way over and aimed toward the ground, like fishing rods hooked on a big one. Water flooded like the tide rushing upstream. The trees swooshed loudly as the leaves and branches brushed hard together. Branches fell. Rains came and poured down bucketfuls.

9 The trees were tall and no more than three feet around. I maneuvered the canoe as best I could in the wind and rushing water, turned it to face upstream, and kept my back to the rain, which slanted in at a sharp angle. I reached out for the sturdiest tree I could get my arms around and I held on.

10 Water everywhere. The river sloshed over the side and into the canoe. I tried to keep the stern pointed right into the flow so the canoe could ride the waves, but it didn't work. The canoe was twisted about, and water poured over the side. The rain was heavier than any I had ever been in or seen before. It really was more like a tropical storm. The heavy winds, the amount of water, the warmth of the air, and the cold rain. Only my neck was exposed to the rain. When the rain hit my neck, it ran under the rain suit and very cold down my back.

splinter
(splĭn´tər) v. To *splinter* means to break up into sharp, thin pieces.

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Text in Focus Video
Learn more about visualizing.

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NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you expect and what you observe happening, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark the author's action at the end of paragraph 11. How does this action contrast with what he planned to do?

Interpret: Why does he act this way?

ethereal
(ĭ-thîr´ē-əl) *adj.* If something is *ethereal*, it is light and airy.

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

11 The wind shifted as the storm came directly overhead. Water streamed straight down. I was drenched, and the canoe was filling up quickly. Anything in the canoe that could float was floating. If the rain continued for long or if the wind kept up strong and the rain kept spilling into the canoe, I would sink. But I was not worried, hardly more than concerned. In fact I enjoyed the feeling of the water all around me and on me, enveloping me like a cocoon, and despite the drama I felt no real threat. I was more amazed than anything, trying to analyze the voice I had heard or whatever instinct or intuition it was that urged me to park in these trees. It had been something so very definite that I could feel it and yet so **ethereal** that I could not put my finger on it. So I stopped trying and just sat there patiently waiting and hugging my tree. I was one with this river, and nothing could happen to me.

12 The storm slid forward, and the rain slanted in on my face. Then it moved on farther up the river to drench someone else. It was gone as suddenly as it had arisen. Only the trailing edge was left, a light rain that lasted almost until I reached Natchez.

TURN AND TALK

Do you think the author was in any real danger, or was his experience one that any adventurous traveler might expect? Discuss your thoughts with a partner.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does the author use the simile "the first sprinkles passed over like army scouts" in paragraph 6?

- (A) to convey that something powerful is about to happen
- (B) to convey that the author will be safe during the storm
- (C) to convey that the storm may be less severe than expected
- (D) to convey that it is too late for the author to seek shelter

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which idea is best supported by details in the selection?

- (A) People who do not prepare are liable to get into trouble.
- (B) Survival during natural disasters depends on having both experience and good equipment.
- (C) A connection with nature can help someone make good decisions in a natural disaster.
- (D) Traveling alone is risky but rarely results in a bad outcome.

Part B

Select **two** sentences that best support the answer to Part A.

- (A) "Each change had something to say, and I listened to the river." (paragraph 2)
- (B) "The sky above grew serious and advanced in my direction with the speed of a hurricane." (paragraph 5)
- (C) "I could have ignored it, but as if reading my thoughts and not wanting me to fight it, the river grabbed the end of the canoe and turned me toward the trees." (paragraph 6)
- (D) "The river sloshed over the side and into the canoe." (paragraph 10)
- (E) "If the rain continued for long or if the wind kept up strong and the rain kept spilling into the canoe, I would sink." (paragraph 11)

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **CITE EVIDENCE** Reread paragraphs 1–2. What identifies the text as a memoir?

2. **ANALYZE** Fill in the chart to show what the personification in paragraphs 2–3 suggests about how the author interacts with nature.

PERSONIFICATION	WHAT IT SUGGESTS

3. **INTERPRET** How could paragraph 4 be said to be a turning point in this selection?

4. **EVALUATE** Identify at least two examples of figurative language that convey suspense during the storm. How effective are they?

5. **INFER** Reread paragraphs 10–11. How do the author's thoughts and feelings during this experience show a **Contrasts and Contradictions** signpost with what you think most people would think and feel if they faced the same?

6. **INTERPRET** At a critical moment in the memoir, the author uses the allusion "Water everywhere." He is referring to a line from a poem about a haunted sailor's supernatural sea journey. From the details you've learned, how might this allusion fit the author's situation?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Literary Analysis

Look back through *Mississippi Solo* and list examples of similes and personification. Then, write a two- to four-paragraph literary analysis that explains the use of figurative language in this memoir.

1. Introduce the topic and express a controlling idea about the use of figurative language.
2. Identify specific examples of figurative language and explain how each example's meaning contributes to key ideas in the memoir.
3. In your final paragraph, draw a general conclusion about the topic.

As you write and discuss, be sure to use the Academic Vocabulary words.

- affect
- element
- ensure
- participate
- specify

Media

Mississippi River Drawings

Create an image of the Mississippi River or an interesting view along its route.

- Research the river's features. Look up maps, drawings, and photographs from across the centuries.
- Use pen or pencil and paper or digital tools.
- Include facts about the river or sites along its route.

Social & Emotional Learning

Be Your Own BFF

How can someone be alone but not lonely? Studies show there are many benefits to spending time alone. With a partner, discuss the benefits listed below. Which of them may have helped the author of *Mississippi Solo* handle the sudden storm?

- Being alone gives people a chance to reflect and recharge.
- Solo types can let their minds wander so creativity flows.
- People who don't like being alone eventually begin to feel more independent.

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Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence to show that you understand the meaning of the boldfaced vocabulary word.

1. An **avalanche** was triggered when _____.
2. A layer of down helps **insulate** birds from _____.
3. A tree may **splinter** during a storm if _____.
4. A person's appearance can be called **ethereal** when _____.

Vocabulary Strategy

Figures of Speech

A **figure of speech** is an expression that uses language in a nonliteral or unusual way for a particular effect. For example, an author may make an **allusion,** a reference to a famous person, place, event, or work of literature that the author believes readers will recognize. When you spot an allusion, consider its **connotation,** or implied meaning, as well as its **denotation,** or dictionary meaning. Read these examples:

> **Thor himself could not have created a more violent storm.**
>
> **It felt as if it had been raining for forty days and forty nights.**

The first sentence includes an allusion to the powers that Thor, the god of thunder and lightning from Norse mythology, has over storms. This allusion helps emphasize the storm's violence. The second sentence contains an allusion to the story of Noah and the flood from the Bible. This allusion emphasizes the storm's duration.

PRACTICE AND APPLY

Reread paragraph 10 of the memoir. The first sentence is an allusion to a well-known quotation from the poem "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge. Find the poem online or at the library and identify the lines in Part II to which the memoir alludes. How does the line's context in the memoir contrast with its context in the poem?

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Watch Your Language!

Precise Language

When you write, choose words carefully to ensure that readers picture what you are describing and understand what you mean. Use **precise language** to express exact meanings and to be concise, using only necessary words. Compare these two sentences:

> **The trees made noise as the wind moved them all around in the storm.**
>
> **The oaks groaned as the storm violently shook them.**

The second sentence is stronger than the first. The vivid verb *groaned* is more precise than *made noise*. The clause *the storm violently shook them* is more concise than *the wind moved them all around in the storm*. With precise language, the writer helps readers picture not merely that trees are moving and making noise but what kind of trees are moving, how they sound, and how they are moving.

The sentence below appears in *Mississippi Solo*. Note how the author has used vivid and precise language—*gap, streamed, boil, isolated patch, a scant thirty yards long*—to help the reader visualize the scene.

> **It was as though a gap had opened in the clouds and the sun streamed through to boil the water and heat up this isolated patch of river a scant thirty yards long.** (paragraph 5)

PRACTICE AND APPLY

Rewrite each sentence to make it more precise and concise.

1. The clouds in the sky overhead moved very slowly and looked interesting as they moved.

2. All at once, lightning suddenly came down from a cloud.

3. I heard the thunder, which was loud and shook the ground under my feet a lot.

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The Drought

Poem by **Amy Helfrich**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or both activities to start connecting with the poem you're about to read.

Drought Image

What do you think a place experiencing drought might look like? Draw it below.

Drought Effects

The poem you're about to read explores a farmer's response to a drought, or a long period without rain. How might a drought affect farmers? Jot down your ideas, and then discuss them with a small group.

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Analyze Sonnet

A **sonnet** is a 14-line poem. The sonnet originated in Italy but was altered by English poets, especially William Shakespeare. Below are some characteristics of Shakespearean and Italian sonnets.

SHAKESPEAREAN SONNET	ITALIAN SONNET
• develops a single idea • the idea is developed in three parts, each four lines long • the final pair of lines, called a **couplet,** offers a sharp, insightful conclusion and a shift in emotion	• develops a single idea or problem • the idea or problem is laid out in the first eight lines • the resolution occurs in the last six lines

Focus on Genre

Poetry

- includes a core unit called a line that can be a complete sentence or part of a sentence
- uses carefully chosen words and sounds to express an idea and create a mood
- may include rhyme and meter

A traditional sonnet has a specific **meter,** or pattern of stressed and unstressed syllables. Often, the pattern is this: da-DUM da-DUM da-DUM da-DUM da-DUM. The **rhythm** or pace of the poem is influenced by meter. Any variation in meter can impact meaning. As you read "The Drought," note how the poet uses the sonnet form, word choice, and rhythm to express emotions and develop ideas.

Analyze Rhyme Scheme

Rhyme occurs when two or more words end with the same sound or similar sounds. The sound, not the spelling, is what matters; for example, *write, height,* and *megabyte* rhyme. In poems, rhyming words usually appear at the ends of lines; these are called end rhymes.

A **rhyme scheme** is a pattern of end rhymes in a poem. You can keep a record of the rhyme scheme in a poem by assigning a letter of the alphabet (*a, b, c,* and so on) to each end rhyme. Lines with the same end rhyme are assigned same letter. Here are sonnet rhyme schemes:

- **Shakespearean sonnet:** *abab cdcd efef gg*
- **Italian sonnet:** *abbaabba* for the first eight lines, and either *cdcdcd* or *cdecde* for the last six lines.

As you read "The Drought," determine the rhyme scheme. Also consider how rhyme may connect details and ideas in the poem.

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Annotation in Action

In the model, you can see one reader's note about the beginning of "The Drought." As you read, consider how the poet uses the sonnet form to develop an idea.

At dusk, he moves among the dying plains
of winter wheat and walks a sharpened pace
to stretch the life that's puddled in his veins,
muster up some color in his face, . . .

The word veins rhymes with plains. Is there a connection? Maybe it's that the farmer's life is tied up in his land.

Background

The word *drought* refers to a time of unusually dry weather. A drought is not merely a day or two without rain or snow. It lasts long enough to cause water shortages. Drought is a particular concern to farmers. In "The Drought," poet **Amy Helfrich** explores drought's effect on one farmer and how he responds to the toll it takes on him and his land.

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The Drought

Poem by **Amy Helfrich**

Possibility may dwell in impossible places.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

At dusk, he moves among the dying plains
of winter wheat and walks a sharpened pace
to stretch the life that's puddled in his veins,
muster up some color in his face,
and see what he can salvage from the dust:
this season's bitterness has starved his grain
and left the soil with nothing but a trust
that time will make a friend out of the rain.

ANALYZE RHYME SCHEME

Annotate: Use letters to mark the rhyme scheme.

Interpret: What kind of sonnet is this? What idea is expressed within each group of four lines?

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ANALYZE SONNET

Annotate: Mark the couplet.

Analyze: How does the mood, or feeling, expressed in the couplet differ from that in the lines above it?

So now he wanders through the field he's turned
and tilled with care, a twenty acre grave
it seems. And, yet, because in years he's learned
that, often times, there's something left to save,
he stops to sift the dusty earth in hands
that look for breath inside the broken lands.

TURN AND TALK

Describe the image this poem creates in your mind.

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What does the phrase "the life that's puddled in his veins" suggest in line 3?

- (A) The farmer is old and inactive.
- (B) The farmer is cold and uncomfortable.
- (C) The farmer is depressed.
- (D) The farmer is concerned.

2. Which statement conveys an inference that you can make about the farmer?

- (A) He feels defeated by the loss of his wheat crop.
- (B) He does not think that rain will come soon.
- (C) He looks for signs of life in the land.
- (D) He is filled with bitterness over his hard life.

3. Select **two** sentences that state the effect of personification, or giving of human qualities to an animal, object, or idea, in lines 6–8.

- (A) The personification is intended to show that the farmer does not think that rain will come soon.
- (B) The personification is intended to show that the crop has suffered because of the lack of rain.
- (C) The personification is intended to show that the soil will be washed away in the first rain.
- (D) The personification is intended to show that the farmer has waited too long for the rain.
- (E) The personification is intended to show that the soil will become healthy when the rain returns.

Ed
Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** What does the poet mean by referring to a grave in line 10?

2. **INTERPRET** Use the chart to record the rhyming pairs in the sonnet. Then write a possible connection between each pair of rhymed words. The first one is done for you.

RHYMING PAIRS	POSSIBLE CONNECTION
plains veins	The land is like blood in the farmer's veins.

3. **CONNECT** In "The Drought," almost every line begins with a lowercase letter. How does this impact the poem's meaning?

4. **ANALYZE** How does the poet use commas in lines 11 and 12 to change the sonnet's rhythm? How do the commas work with the poem's sonnet form to convey meaning?

5. **DRAW CONCLUSIONS** Why does the poet include the word *breath* in line 14? Is the poem ultimately sad or hopeful? Explain.

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Sonnet Experiment

Create a sonnet about an aspect of nature that interests you, such as plants, animals, oceans, or weather. Follow the steps below to plan and write your sonnet.

- Choose the idea you want the develop and decide on a sonnet form—Italian or Shakespearean.
- Think about rhyming words to include and consider your sonnet's meter. Will your lines make the pattern da-DUM da-DUM da-DUM da-DUM da-DUM or another meter?
- Don't hesitate to rewrite lines to make ideas clear or to make the poem fit the sonnet form more closely.

As you write and discuss, be sure to use the Academic Vocabulary.

- **affect**
- **element**
- **ensure**
- **participate**
- **specify**

Social & Emotional Learning

Disaster Recovery

A natural disaster like a drought can take a toll on a people's health, causing stress and worry about an uncertain future. Do online research to find out how young people in drought-stricken regions (such as Australia) have learned to cope and to take action to protect their communities.

Research

Investigate Droughts

With a partner, research droughts' environmental and economic effects. Use questions such as "How do droughts affect wheat crops?" to guide your research. Record your findings in a graphic organizer like this one.

EFFECTS OF DROUGHT	
ENVIRONMENTAL	**ECONOMIC**

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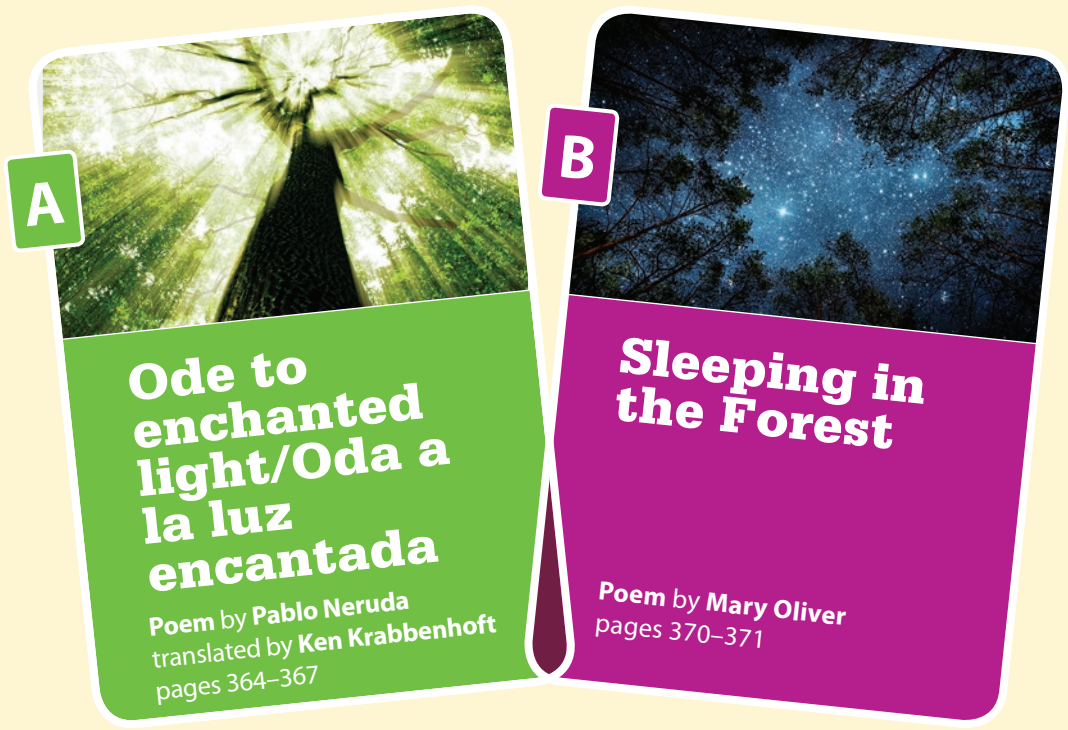
Collaborate & Compare

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Compare Forms and Elements

You're about to read two poems about experiencing moments in nature. As you read, notice the form of each poem by focusing on the way words and lines are arranged on the page. Think about how each poem's structure—along with its rhythm, rhyme, and figurative language—deepens your understanding of its meaning and helps you make comparisons.



After you have read both selections, you will collaborate with a group to compare the two poems' forms and elements, following these steps:

- Choose a Focus for Your Comparison
- Create a Venn Diagram
- Share What You Have Learned

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Ode to enchanted light/ Oda a la luz encantada

Poem by **Pablo Neruda**
translated by **Ken Krabbenhoft**

Sleeping in the Forest

Poem by **Mary Oliver**

Engage Your Brain

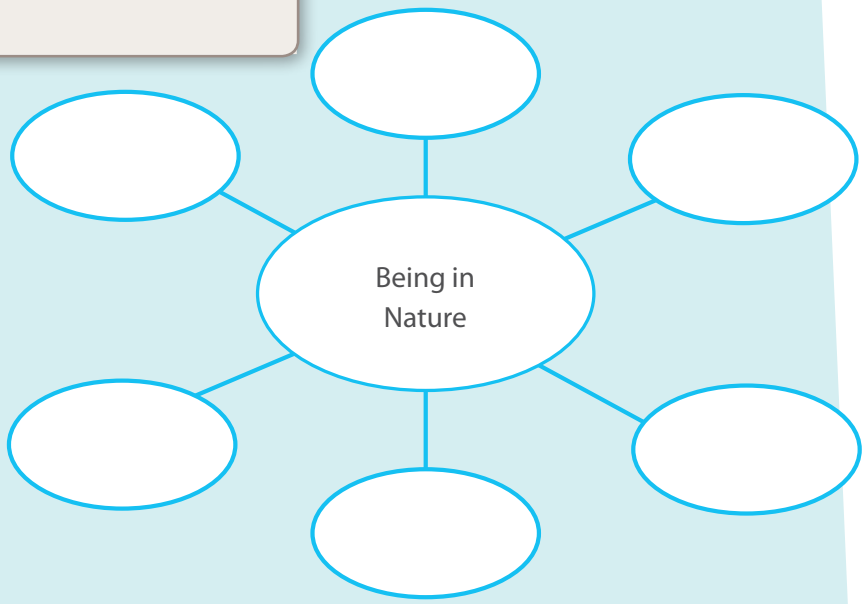
Choose one or both activities to start connecting with the poem you're about to read.

Captured by Nature

Think about a time when something in nature took you by surprise and caused you to pause and reflect for a moment. What did you experience in that moment? What made it meaningful to you? Discuss the questions with a partner.

Natural Responses

With a partner, fill in a web like the one below with words that describe your feelings when you're out in nature.



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Analyze Ode

An **ode** is a type of lyric poetry (see below) that celebrates or praises its subject, which is usually a person, event, thing, or element in nature.

A traditional ode is a long poem with a formal structure—often with patterns in its **meter,** or stressed and unstressed syllables, and its rhyme. A poet can share ideas through elements like these:

- A poet's **word choice** can be formal or informal, serious or funny. Well-chosen words and phrases express ideas precisely and creatively.
- Through descriptive words, imagery, and **figurative language** (such as similes, metaphors, and personification), poets create a certain mood.
- **Tone** is poet's attitude toward a subject. This feeling can often be described in one word—for example, *playful*.
- **Voice** is the poet's unique style of expression that lets a reader "hear" a personality in a poem. Through voice, a poet can reveal his or her traits, beliefs, and attitudes.

Focus on Genre
↳Poetry

Form in poetry includes:

- **how the poem's words and lines are presented on a page**
- **how the poem's sounds and rhythms are organized**
- **how the poem is structured with stanzas, line length, meter, and rhyme scheme**

Analyze Lyric Poetry

A **lyric poem** is a short poem in which a single speaker expresses personal thoughts and feelings. Lyric poetry is a broad category that includes traditional forms such as odes and sonnets. Lyric poetry is sometimes written in free verse. Lyric poems have some elements in common with songs, including the following:

- rhythm and **melody**, a pleasing arrangement of sounds
- a **refrain**, one or more phrases or lines repeated in each stanza of a poem
- imaginative word choice, or **diction**
- a single, unified impression

Odes and lyric poems reflect poets' style, or *how* they say something rather than *what* they say. As you analyze "Ode to enchanted light" and "Sleeping in the Forest," think about the elements of each poem.

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Annotation in Action

In the model, you can see one reader's notes about "Ode to enchanted light." As you read, think about the poetic elements that each poet uses and how these create meaning for readers.

Under the trees light
has dropped from the top of the sky,
light
like a green
latticework of branches, . . .

It's interesting that the poet chooses to repeat the word light. I think he wants show the importance of light in nature.

Background

Nature has been a popular subject for poets throughout history. Two modern poets, Pablo Neruda and Mary Oliver, continued this tradition. **Pablo Neruda** (1904–1973) was the pen name of Ricardo Eliecer Neftalí Reyes Basoalto, who was born in Chile. Over his lifetime, he wrote hundreds of poems, and in 1971 he was awarded the Nobel Prize in Literature for his body of work. Neruda wrote the poem "Ode to Enchanted Light" in Spanish. Its Spanish title is "Oda a la luz encantada."

Mary Oliver (1935–2019) was born in Maple Heights, Ohio. Her love of reading, writing, and nature began in childhood. Today, many regard Oliver as a poetic guide to the natural world and an heir to the Romantic tradition in American poetry begun by Ralph Waldo Emerson and Henry David Thoreau. Oliver published more than two dozen books and won many prestigious awards for her poetry.

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **ANALYZE** Reread lines 5–7 of "Sleeping in the Forest." What is compared to a stone on the riverbed? Where else in the poem does a related image appear?

2. **ANALYZE** Fill in the graphic organizer to describe the lyric poetry elements of "Sleeping in the Forest." First, check off any elements you see at work in the poem. Then evaluate the poem, explaining how well these elements convey the experience of being in nature.

LYRIC POEM CHECKLIST AND EVALUATION

- ☐ Rhythm
- ☐ Use of refrain
- ☐ Word choice
- ☐ Single, unified impression

My Evaluation of "Sleeping in the Forest"

3. **CRITIQUE** In lines 9–11, how does the simile, or comparison of unlike things using *like* or *as*, affect the meaning of the poem?

4. **INTERPRET** What might the speaker be expressing in the last line of the poem?

5. **ANALYZE** What do the transitional phrases "All night" and "By morning" in lines 11–18 indicate, and how do these phrases help convey a theme of the poem?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

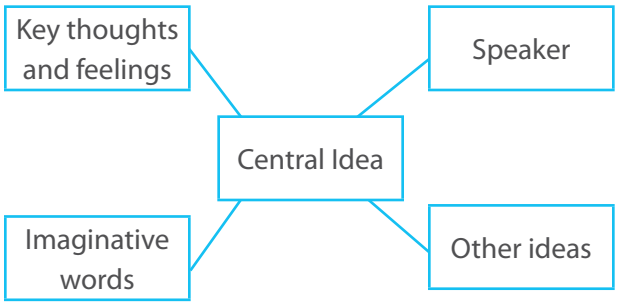
As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **affect**
- **participate**
- **element**
- **specify**
- **ensure**

Writing

Lyric Poem

Write a lyric poem about a moment when you felt connected to nature. Use an idea web to organize your ideas before you begin writing your poem. Be sure your poem has a sense of rhythm and melody, uses words imaginatively, and gives a unified impression.



Social & Emotional Learning

Nature's Healing Impact

Research reveals that spending time in nature has many health benefits. Search *nature's healing benefits* to find out more, including how time in nature affects

- the body's immune system
- mood and emotions
- stress

Then share your findings with the rest of the class in a brief informative report.

Media

Nature Web

"Sleeping in the Forest" expresses a deep comfort in nature. Think of the experiences you've had. In the surrounding ovals, write words or phrases about the feelings nature inspired in you.

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Compare Forms and Elements

Both "Ode to enchanted light" and "Sleeping in the Forest" describe experiences in nature, but the poets use different poetic forms and styles to create unique visions. These include:

- **organization**—length of lines, stanzas, punctuation
- **sound devices**—rhyme, rhythm, alliteration, repetition
- **figurative language**—non-literal usage

In a small group, fill a chart like this with details from the poems.

POETIC ELEMENTS	"ODE TO ENCHANTED LIGHT"	"SLEEPING IN THE FOREST"
Organization		
Sound devices		
Figurative language		

Analyze the Texts

Discuss these questions in your group.

1. **EVALUATE** How do the poems' structures differ? Is the form of each poem appropriate to its content? Explain.

2. **COMPARE** Reread lines 8–9 of "Ode to Enchanted Light" and lines 9–11 of "Sleeping in the Forest." What similarities do you observe in each poem's figurative language?

3. **INTERPRET** What is the central image in each poem? How does the central image relate to each poem's theme?

4. **CRITIQUE** How effectively does each poem use figurative language to convey its theme? Explain.

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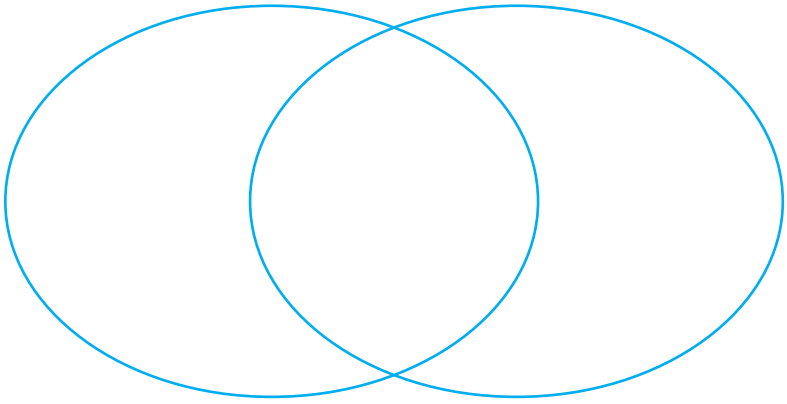
Collaborate and Present

Now, your group can continue exploring ideas about nature by comparing the different poetic forms and elements in these poems. Follow these steps:

1. **CHOOSE A FOCUS FOR YOUR COMPARISON** Review your completed charts. Identify the most important ways the poems are alike and different. Discuss the significance of these key points and how they relate to nature. Then, reach a consensus about what to focus on in your presentation. For example, think about comparing the figurative language in each poem and how it affects readers' thoughts and feelings about nature.

2. **CREATE A VENN DIAGRAM** After selecting a focus for your comparison, use a Venn diagram to organize the similarities and differences you identified. Then, add words and phrases from each poem as supporting evidence.

"Ode to enchanted light" **Both** **"Sleeping in the Forest"**



3. **SHARE WHAT YOU HAVE LEARNED** Prepare a group presentation based on your comparison of the poems. Consider using your Venn diagram, drawings, and other images as visual aids. While other groups make their presentations, remember to listen actively and note any questions you have. After each group has presented, discuss what you learned from the poems about people's relationship to nature.

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Collaborate & Compare

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Compare Persuasive Media

You are about view two media forms—a video and a poster—about the same topic. As you view them, notice how each medium presents information. Consider the purpose and message of the video and the poster. Think, too, about how the purpose and message may have influenced the way each was made.

A
from
Trash Talk
Video by NOAA
page 379
B
THIS PROBLEM SEEMS OVERWHELMING, BUT . . .
You're part of the solution!
Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.
Help save our precious oceans!
You're Part of the Solution
Poster
page 381

After you have read both texts, you'll compare versions and share a critique.

- Identify a Problem
- Synthesize Information
- Develop a Message

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MEDIA

Trash Talk

Video by **NOAA**

Engage Your Brain

Think of a cause you care about. How might you persuade others to share your views about that cause? Write your thoughts.

Background

The video clip you're about to watch was produced by the National Oceanic and Atmospheric Administration (NOAA) for World Ocean Day 2016. NOAA scientists and researchers monitor changes in all parts of the environment, from the bottom of the ocean to the surface of the sun. They communicate their findings to citizens, emergency managers, and key government and business decision makers. Marine debris, the topic of this video, is one of the many areas NOAA studies.

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Analyze Persuasive Media

Creators of persuasive media use many techniques to communicate meaning and to influence you to adopt a position or take an action. Think of persuasive media as a kind of argument. Recognizing these techniques will help you analyze persuasive media.

TECHNIQUE	DESCRIPTION
GLITTERING GENERALIZATION	broad statement that includes words with a **positive connotation**—suggesting something pleasant—to influence an audience
APPEAL TO LOGIC	persuades through reason and evidence
APPEAL TO EMOTION	persuades by appealing to strong feelings
APPEAL BY ASSOCIATION	**Bandwagon** appeals urge you to do something because "everyone else" is doing it. **Testimonials** are endorsements or approvals from famous people or researchers.

Along with these techniques, look for signs of bias. **Bias** is an inclination for or against a particular opinion. A media piece may reveal bias by overlooking key facts, by stacking evidence on one side of an argument, by using unfairly weighted evidence, or by using **loaded language** (words with emotionally charged connotations). Asking questions like these will help you evaluate media pieces:

- Who is presenting the information? What motives or goals does that individual or organization have?
- Who is the intended audience?
- Is the evidence factual, accurate, relevant, current, and sufficient?

As you view the selections, analyze how ideas are presented. Make **inferences,** or logical guesses about how images and text work together to communicate persuasive ideas. Decide whether each selection persuades you, and why.

Focus on Genre

Argument

- created for a specific purpose
- conveys a message
- targets a specific audience
- comes in many forms, including videos, posters, podcasts, and other digital texts

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Analyze Video

When you view a video or a digital text, think about its message and purpose. Makers of videos use words as well as visual and sound elements to share information and influence their audience. Below are visual and sound elements often found in videos.

FILM FOOTAGE	film shot with a movie camera and then edited by cutting and pasting sections together
ANIMATION	images created through drawings, computer graphics, or photographs that appear to move
COMPUTER-GENERATED IMAGERY (CGI)	computer-created or manipulated images and animations; may combine elements of film footage with computer imagery
NARRATION	words spoken by a narrator, carefully chosen to deliver facts and/or persuade; quality of a narrator's voice and how the narrator expresses words to convey a message
MUSIC	vocals, instruments, or computer-generated tones; can create a mood or emphasize key moments in the video

A video from the National Oceanic and Atmospheric Administration examines the problem of marine debris.

Ed

Video

View the *Trash Talk* video clip in your ebook.

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MEDIA

You're Part of the Solution

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

You probably know about the growing problem of trash in our oceans. With a partner, briefly discuss and jot down what you know about marine pollution and its effects.

Background

For more than 200 years, posters have been a popular way to convey information and share messages with the public. They have been used to proclaim laws, publicize events, advertise products, and communicate ideas. Today, digital photography and computer applications have made it possible for almost anyone to make a poster.

Analyze a Poster

A poster combines text and visual elements to make a strong visual impact on viewers.

- **Text (print) elements** are the letters, words, and sentences on a poster. To analyze text elements, think about how the language communicates information and stirs your emotions. Also think about the fonts (type styles) and sizes used to make text stand out.
- **Visual (graphic) elements** include all other visual information—images (photographs, designs, illustrations), colors, lines, and so on. To analyze visual elements, consider how they communicate information and express a message.

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You're Part of the Solution

This poster offers a compelling message about ocean trash.

THIS PROBLEM SEEMS OVERWHELMING, BUT . . .
You're part of the solution!
Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.
Help save our precious oceans!
Take action now!
Get involved in ocean clean-up projects at government agencies and marine conservation groups.

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Analyze Media

Support your responses with evidence from the video and the poster.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **ANALYZE** What is the central idea of the video? Use the chart to fill in evidence—both from the text and the visuals in the video—that support this central idea.

CENTRAL IDEA AND EVIDENCE IN *TRASH TALK*		
Text Evidence		
Visual Evidence		
Central Idea _____		

2 **DRAW CONCLUSIONS** Is the narrator, Asma Mahdi, an expert on the video's topic? How do you know? Cite evidence to support your conclusion.

3 **DRAW CONCLUSIONS** According to the video, which items are found most often in marine cleanups? What can you conclude from that information?

4 **ANALYZE** Which persuasive techniques are used in the video? What do they reveal about the purpose of the video?

5 **INFER** How do the visual elements in the poster help support the text elements? Cite text evidence that supports your inference.

6 **CRITIQUE** Look at how the text in the poster is presented. Why did the poster designers break up the text and use different font styles and sizes?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the Academic Vocabulary words.

- affect
- participate
- element
- specify
- ensure

Writing

Email NOAA

- Express your opinion about the *Trash Talk* video clip in an email to NOAA.
- Introduce the topic and your opinion.
- Include details from the video to support your views. Describe the effectiveness of the video's visual or sound elements.
- In your final paragraph, state your conclusion about the video. If you'd like NOAA to take a particular action, note it here.

Speaking & Listening

Poster Critique

Re-examine the poster and consider the effects of its text and visuals. Write a critique to present to your classmates.

- Identify which text and visual elements work well and why.
- Identify elements that don't work or might be improved. Give suggestions.
- Present your ideas clearly and persuasively. Summarize your response in an opinion statement.

Media

Problem-Solution Chart

Choose two problems you learned about in this lesson. Then, research one or two possible solutions to each problem. Record your findings in a chart like the one below. Then, report your findings to the class.

PROBLEM	SOLUTION(S)

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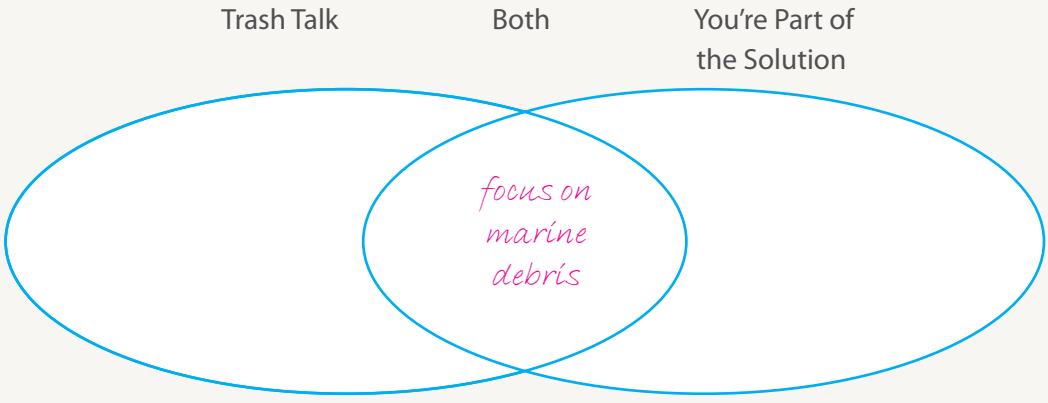
Compare Persuasive Media

THIS PROBLEM SEEMS OVERWHELMING, BUT . . .
You're part of the solution!
Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.
Help save our precious oceans!

Both the *Trash Talk* video clip and the "You're Part of the Solution" poster focus on the problem of marine debris, but they present information in different ways. When you compare two or more media on the same topic, you analyze the information, making connections and expanding on key ideas in one medium by studying the other.

In a small group, fill in a Venn diagram like the one below, adding what you learned about marine debris from each type of media.



Analyze the Media

Discuss these questions in your group.

1. **DRAW CONCLUSIONS** Are both the video and the poster designed for the same audience? What evidence supports your conclusion?

2. **COMPARE** What structure does the author use to organize the video narration? How does that structure compare to the structure used to organize the poster text?

3. **CONTRAST** How does the purpose of the video differ slightly from the purpose of the poster?

4. **CRITIQUE** Which is more effective at conveying its message: the video or the poster? Why do you think so?

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Collaborate and Present

Imagine that the National Oceanic and Atmospheric Administration has asked you for help with its marine debris media campaign. A media campaign is a group of different media that work together to achieve a common purpose. Collaborate with a small group to research, design, and pitch to NOAA a media campaign that builds on the ideas in the video and the poster. Follow these steps:

1. **IDENTIFY A PROBLEM** Brainstorm to choose one type of marine debris to focus on.

2. **GATHER INFORMATION** As each group member researches the problem your group identified, make sure your sources are reliable and credible.

3. **SYNTHESIZE INFORMATION** As a group, share the facts you learned about your problem and one or more possible solutions. Choose the most persuasive facts to include in your messaging.

4. **DEVELOP A MESSAGE** Identify your target audience. What message will you communicate to this audience?

5. **PLAN A VIDEO OR POSTER** Assign half the group to plan a video and the other half to plan a poster. Discuss how to convey your message in each medium. Remember that your audience and message will remain the same in each medium. Both the video and the poster should include some persuasive techniques you've learned about. Use an organizer like this to take notes.

PROBLEM:	**POSSIBLE SOLUTIONS:**
TARGET AUDIENCE:	**MESSAGE:**
Type of media: Description: Persuasive techniques:	

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Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on nature. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

from Unbowed

Memoir by **Wangari Muta Maathai**

A woman reflects on her childhood impressions of the natural world around her home.

Rate It ☆ ☆ ☆ ☆ ☆

Problems with Hurricanes

Poem by **Victor Hernández Cruz**

The poem asks and answers the question: What is the greatest danger for people during a hurricane?

Rate It ☆ ☆ ☆ ☆ ☆

Living Large Off the Grid

Article by **Kristen Mascia**

Discover how one family lives sustainably in a house that was built from straw in 2009.

Rate It ☆ ☆ ☆ ☆ ☆

Haiku

Poetry by **Issa, Bashō,** and **Buson**

This selection of haiku poetry describes observations of people and nature.

Rate It ☆ ☆ ☆ ☆ ☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

Peak

Novel by **Roland Smith**

After he's arrested for climbing a New York City skyscraper, 14-year-old Peak Marcello is offered the chance to avoid juvenile hall and climb Mount Everest.

I Am Still Alive

Novel by **Kate Alice Marshall**

Jess is alone. Her cabin has burned to the ground. She knows if she doesn't act fast, the cold will kill her before she has time to worry about food. But she is still alive—for now.

Seedfolks

Novel by **Paul Fleischman**

One chilly April morning, a Vietnamese girl sneaks down to a vacant lot in her Cleveland neighborhood to plant lima beans. She has begun something that will transform the neighborhood.

Extension

Connect & Create

WRITE IN RIDDLES Choose a natural object, such as moss or a dandelion. Focus on its features—how it looks or how it functions—that might be familiar to others. On a slip of paper, include three details as clues in a riddle. Word the clues by using first-person pronouns *(I, me, my)*. Create at least three nature riddles to exchange with a partner.

BLAZE A TRAIL Think about the quotation from Rachel Carson that introduces this unit: "Here again we are reminded that in nature nothing exists alone." Tour your school's grounds and list possible areas for green projects such as a nature trail or compost site. As a class, draft a proposal for changes to recommend to your school administration.

NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note
Writing Frames

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Write an Argument

Writing Prompt

Using ideas, information, and examples from multiple texts in this unit, write an argumentative essay for a local or school newspaper supporting or questioning the value of connecting to nature.

Manage your time carefully so that you can

- review the texts in this unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- clearly state your claim;
- address alternate or opposing claims;
- use evidence from multiple sources;
- use transitions effectively; and
- avoid relying too much on one source.

Review the Mentor Text

For an example of a well-written argument you can use as a mentor text and as a source for your essay, review:

- "Never Retreat" from *Eyes Wide Open* (pages 331–335)

Review your notes and annotations about this text. Think about the techniques the author used to make his argument convincing.

Consider Your Sources

Review the list of texts in the unit and choose at least three that you may want to use as a source of support for your argument.

As you review potential sources, consult the notes you made on your **Response Log** and make additional notes about ideas that are useful for your argument. Note source titles and page numbers to help you provide accurate text evidence and citations.

UNIT 4 SOURCES

- ☐ **Allied with Green**
- ☐ **Never Retreat**
- ☐ **Mississippi Solo**
- ☐ **The Drought**
- ☐ **Ode to enchanted light/Oda a la luz encantada**
- ☐ **Sleeping in the Forest**
- ☐ **Trash Talk** MEDIA
- ☐ **You're Part of the Solution** MEDIA

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Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic of your argument. Rephrase this sentence in your own words.

Next, look for words that give you an idea of the purpose and audience of your essay, and write a sentence describing each.

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Consider Your Audience

Ask yourself:

Who will read my essay—my peers or adults?

- **What do my readers know about the topic?**
- **Do my readers have reasons to disagree with my position? If so, why?**

Review the Rubric

Your argument will be scored using a rubric. As you write, focus on the characteristics as described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained claim • Effective responses to opposing claims • Use of transitions to connect ideas • A logical progression of ideas • Appropriate and consistent style and tone	The response includes: • Effective use of evidence and sources • Effective use of elaboration • Clear and effective expression of ideas • Appropriate vocabulary • Varied sentence structure	The response may include the following: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

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1 PLAN YOUR ARGUMENT

Develop a Claim

A convincing argument begins with a **claim**—the writer's position on an issue. Now that you have considered the topic, decide whether you think having a connection to nature is important. In the chart below, draft a claim that clearly states your thinking.

CLAIM

State Your Claim

Start with a **strong, clear claim** that focuses on one idea. If your claim is weak or unclear, readers may decide your ideas aren't worth considering.

Identify Support

A strong argument includes support for the claim. Support consists of reasons and evidence.

- **Reasons** explain why you have taken your position on a topic.
- **Evidence** elaborates on each reason with facts, statistics, examples, or expert opinions.

As you plan your argument, complete a chart like the one below with supporting reasons and evidence. If you draw material from sources, note the title, author, and page number.

Use Elaborative Techniques

Support your argument with **elaborative techniques** such as these:

- definitions
- examples
- anecdotes (personal stories)
- statistics (facts, numbers)
- quotations (from a unit selection or other source)
- rhetorical questions (asked to make a point)

REASON 1	REASON 2	REASON 3
EVIDENCE	**EVIDENCE**	**EVIDENCE**

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Identify Details

To strengthen your claim, your essay must address at least one opposing viewpoint. In your **counterclaim,** you should state the opposing claim and then explain why your position is more valid. This is called **refuting,** or **rebutting,** an opposing claim. Identify several possible opposing claims and make some notes about your counterclaims.

POSSIBLE OPPOSING CLAIMS	MY COUNTERCLAIMS

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Help with Planning

Consult **Interactive Writing Lesson: Writing Arguments.**

Organize Ideas

Your argument should be **coherent,** with ideas arranged in a logical order. Transitional words and phrases, as well as paragraph breaks between main ideas, will help readers understand how ideas are related.

Put Ideas in Order

Keep these ideas in mind:

- Consider your audience. Which reasons will have the most impact on readers?
- Rank your reasons from least important to most important.
- Decide whether you will present your reasons from least to most or most to least important.

INTRODUCTION	• Introduce your claim. • Include a question, quotation, or detail to grab readers' interest.
BODY PARAGRAPHS	• Create a paragraph for each main idea. • Present reasons and evidence to support the claim, using elaborative techniques. • Include a paragraph in which you present an opposing claim and refute it. • Cite sources accurately. • Use transitional phrases such as "To illustrate . . ." and "In addition . . ." to link ideas.
CONCLUSION	• Restate your claim and its significance. • Include an idea related to your claim that leaves readers with something to think about.

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2 DEVELOP A DRAFT

Drafting is a challenge. It can be helpful to examine how professional authors craft effective arguments and to use similar techniques in your own writing.

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Drafting Online
Check your assignment list for a writing task from your teacher.

Use Elaborative Techniques

EXAMINE THE MENTOR TEXT

Notice how the author of "Never Retreat" uses elaboration to support his claim.

The author provides a **reason** to support his claim, and then **elaborates** with a rhetorical question.

Adaptability is one of humankind's hallmarks. . . . Is that ability to adapt still within us?

Consider a power outage's frustrations, then the gradual adaptation the longer it goes on until dining by lantern light feels almost normal. Use of mass transit goes up when gas prices rise. We adjust to water rationing. When a job is lost in the family, we cut budgets. People think they can't go backward, then find out that they can.

The author **elaborates** by giving examples that support his point about adaptability.

APPLY TO YOUR DRAFT

Now think about how you can use evidence from the unit texts and elaboration such as details, quotations, examples, definitions, and questions to further support your reasons.

Use a chart like the one below to practice stating a reason and using two or three types of elaboration to support it. Choose the strongest elaboration to use in your draft. Then apply this technique to other reasons in your draft.

Try These Suggestions

Integrate your elaborative details in a variety of ways. Try these out:

- For example, . . .
- As ___ stated in the text ___, ". . . ."
- In other words, . . .

REASON	ELABORATION		
	Source:	Source:	Source:

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Address an Opposing Claim

EXAMINE THE MENTOR TEXT

In "Never Retreat" (page 331), Paul Fleischman addresses an **opposing claim,** or a claim that expresses disagreement with his position.

This idea supports the author's **claim.**

The author presents an **opposing claim**—an argument that opponents are likely to bring up.

> Using less energy and consuming less—taking a step down the ladder—would make the West's transition to renewables that much easier. What would happen if we cut the amount of stuff we bought in half? We'd save hugely on resources as well as on the energy needed to make them into products. We'd also lose large numbers of jobs. . . .
>
> Many have sketched a sustainable economy that doesn't rest on unnecessary consumption. These proposals often favor decentralization—a more dispersed and rural society, with people growing more of their own food and generating more of their own power.

The author refutes the opposing claim with a **counterclaim** that strengthens his own argument.

APPLY TO YOUR DRAFT

By including a **counterclaim** in your argument, you show readers that you have thought through the issue. You also head off opponents' arguments before they even get started.

Use a chart like the one below to practice addressing an opposing claim. State the opposing claim, and then refute it with a counterclaim. Apply this technique to other opposing claims in your draft.

Try This Suggestion

Try working your counterclaim into the text in one of these ways:

- Some people believe . . . . However, . . .
- Though it's true that . . . it's also true that . . .
- Opponents may suggest . . . but research shows . . .

POSSIBLE OPPOSING CLAIM	
MY COUNTERCLAIM	

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3 REVISE YOUR ARGUMENT

Experienced writers know there's always room for improvement. Use the guide to help you revise your argument.

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Help with Revision
Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
ASK YOURSELF	**PROVE IT**	**REVISE IT**
Introduction Does my introduction state a clear claim?	**Highlight** the introduction. **Underline** the main claim your argument makes.	**Revise** your claim to clarify or strengthen your position.
Organization Is the organization of my paragraphs logical?	**Number** paragraphs and make sure the most important reason comes first or last.	**Rearrange** paragraphs in order of importance.
Support Have I included reasons and evidence, with elaboration, to support my claim?	**Put a star** (★) next to each reason. **Highlight** the supporting evidence. **Underline** elaboration that explains evidence.	**Add** reasons, and/or **include** further support for each reason. **Add** elaboration to clarify how evidence supports your claim.
Citing Sources Do I cite my sources properly?	**Put a check mark** (✓) next to references to your sources. **Underline** any informal words or phrases.	**Go back** to your notes or the texts to add any missing source information.
Opposing Claim Do I address opposing claims?	**Underline** opposing claims. **Highlight** sentences that address them.	**Add** opposing claims and your counterclaims.
Conclusion Does my conclusion support the reasoning of my argument?	**Highlight** the parts of the conclusion that support your claim and reasons.	**Add** or **revise** the conclusion to make sure it is logical and based on your argument.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your claim is clear and strongly stated.
- Add elaboration to support your reasons and evidence.
- Address opposing claims and counterclaims.

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Peer Review in Action

Once you have finished revising your argument, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Read the introduction from a student's draft and examine the comments made by her peer reviewer.

First Draft

Nature Is Our Friend
by Ariana Lee, Cottonwood Middle School

Some people say that nature is important. Imagine the consequences of not having a connection to nature. Nature helps people be happy and healthy. That's the experience described by the author of the excerpt from *Mississippi Solo.* Other selections in the unit also show that this is true. Some people don't agree, but that's because they've never spent much time in nature.

You express an opinion here, but your claim isn't clear.

Who doesn't agree? Why? Now I'm curious! Be specific, and then offer a counterclaim.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

A strong connection to nature is important because it supports physical, emotional, and mental health. Think of how you feel when you are in the forest, experiencing solitude and listening to birds sing. In the excerpt from *Mississippi Solo,* the author describes his close feeling toward nature as he canoes down the river. Not everyone believes that a connection to nature is important. In fact, some argue that nature can cause major problems. There is plenty of evidence from this unit and elsewhere to suggest that they're wrong, as I will explain in this essay.

Good job clarifying your claim!

Now I understand the opposing claim.

Good specific; counterclaim later.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how you could make your arguments more effective. Use the revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 EDIT YOUR ARGUMENT

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Interactive Grammar Lesson: Spelling Rules

Edit your final draft, checking for proper use of standard English conventions and correcting misspellings or grammatical errors.

Watch Your Language!

USE COMMONLY CONFUSED WORDS CORRECTLY

It's easy to confuse or misspelled words that sound alike. To make sure you use a word correctly, ask yourself what it means and how you use it in the sentence. Note the examples in "Never Retreat."

COMMONLY CONFUSED WORDS	EXAMPLE OF CORRECT SPELLING
its: belonging to something **it's:** "it is"	It's not hard to understand. Stranger still. . . : we no longer even notice its absence.
two: one plus one: **too:** excess, also **to:** part of a verb, preposition of direction	. . . fueled the West for two centuries. We adjust to water rationing.
their: belonging to them **they're:** "they are" **there:** a place	. . . people growing more of their own food . . . They're efficient and low cost, but brittle.

APPLY TO YOUR DRAFT

Now apply what you've learned about commonly confused words.

1. **Read your paper aloud**, marking incorrectly used words.
2. **Replace** incorrectly used words with the correct words.
3. **Exchange drafts** with a peer and check for correct use of commonly confused words.

5 PUBLISH YOUR ARGUMENT

Share It!

The prompt asks you to prepare your argumentative essay as a submission for a local or school newspaper. You may also use your argument as inspiration for other projects.

Ways to Share

- **Write a letter** to school officials urging them to spend more or less on maintaining natural areas around the school, depending on your stand on the issue.
- **Hold a debate** with several classmates who hold views on both side of the argument.
- **Create a video script** and deliver your essay on video to a school audience.

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Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 4.

Reflect on the **Essential Question**

What does it mean to be in harmony with nature?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **I still wonder about . . .**
- **The texts made me think about . . .**
- **I am more sure than ever that . . . because . . .**

Writing

Write a Research Paper

Research how time in nature affects people, and report your findings.

- Introduce the subject and state your controlling idea.
- Present your ideas in a logical order.
- Make accurate citations when you quote or use ideas from sources.
- In your conclusion, sum up your controlling idea and leave readers with something to think about.

Project-Based Learning

Create a Photo Collage

You've learned about the inspirational aspects of nature and the challenges people face in dealing with nature's powerful forces and protecting the natural world. Now, to promote a "Great Outdoors" art showing at your school, choose images to inspire people to spend time in nature. Consider these questions to shape your approach to the project:

- Is nature something to be viewed from a distance? How can we interact with nature?
- Does nature feel "friendly" to you?
- What beauty can you see in nature?

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Media Projects

To find help with this task online, access **Create a Photo Collage.**

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